

# The Magic Flute





*University of Alberta*  
**Department  
of Music**

in conjunction with  
The Victoria Composite High School  
Performing Arts Department  
*presents*

*an opera in two acts by*  
Wolfgang Amadeus Mozart

# The Magic Flute

*original libretto by Emmanuel Schikaneder*  
*English translation by Ruth and Thomas Martin*

Alfred Strombergs

*conductor*

Wednesday January 26, 8.00 pm

Alan Ord

Friday January 28, 1.00 pm

*stage director*

*(student matinée)*

Saturday January 29, 8.00 pm 1977

Victoria Composite High School Auditorium

Donald Pimm

*designer*



Cast

in order of appearance

|   |                        |
|---|------------------------|
| <i>Tamino, a prince</i>                       | Lary Benson*           |
| <i>attendants of the Queen of the Night</i>   |                        |
| First Lady                                    | Jennifer Scragg        |
| Second Lady                                   | Jill Lockwood          |
| Third Lady                                    | Kathy Megli            |
| <i>Papageno, a bird-catcher</i>               | Randal Lecky           |
| <i>Queen of the Night</i>                     | Sandra Gavinchuk       |
| <i>Monostatos, in the service of Sarastro</i> | Tim Mallandaine        |
| <i>Pamina, daughter of the Queen</i>          | Judith Holswick        |
|   | Janet Nichol (Jan. 28) |
| First Spirit                                  | Anita Noel             |
| Second Spirit                                 | Anne Longworth         |
| Third Spirit                                  | Mary Louise Burke      |
| Speaker                                       | Michel Gervais         |
| <i>Sarastro, the High Priest</i>              | Lothar Backman         |
| First Priest                                  | Robert Mast            |
| Second Priest                                 | Michel Gervais         |
| First Man in Armor                            | Tim Mallandaine        |
| Second Man in Armor                           | David Snable           |
| <i>Papagena, Papageno's sweetheart</i>        | Judith Hambley         |
| Dragon  | Brian Colborne         |
| Slaves  | Robert Mast            |
|   | Dan Bagan              |
|   | Larry Derkach          |

*Chorus of People*  
The University of Alberta Concert Choir

Dr. Larry Cook, conductor

soprano

Rosalyn Bryant  
Brenda Dalen  
Elaine Dobson  
Lori Downey  
Halyna Dytyniak  
Susan Greene  
Sheila Hemingson  
Mary Phillips Rickey  
Valerie Squair  
Margaret Wallwork

alto

Bev Goring  
Bev Guebert  
Edie Kutchin  
Fran Litschko  
Beverly Mann  
Joan Miller  
Sabina Posadziejewski  
Renita Sinn  
Cathy Stirrat  
Janet Symon

tenor

David Bacon  
Bruce Moltzan  
Richard Patching  
Michael Perman  
Reiner Piehl

bass

Cedric Abday  
Bob Casgrain  
Peter Clark  
Wolfgang Kuraitis  
A. Ian MacDonald  
David Oyen

*Chorus of Priests*  
German Male Choir 'Liederkrantz'

Wesley Berg, conductor

first tenor

Hank Wildemann  
Alfred Boenke  
Artur Kuhn  
Steve Reffling  
Joachim Winter

second tenor

Hans Schrubkowski  
Ernst Rossmann  
Adolph Toews  
Siegismund Riemer  
Rudolf Traxel  
Peter Martens  
Gus Herder

baritone

Fritz Schimanke  
Hans Lingle  
Ed Hartmann  
Bill Polglase  
Rochus Danneker  
Hermann Renz

bass

Karl Zoeller  
Erwin Krohn  
Joe Breunesse  
Dieter Rahn

St. Cecilia Opera Orchestra

Robert Miskey, concertmaster

violins

Gilbert Hill  
Neil Miskey  
Paul Forster  
Sylvia Shadick  
Mike Savaryn  
Dianne Vaasio  
Mark Ellestad  
Laurie Fumigalli

violas

Neil Hughes  
Elizabeth Morris  
Andrew Bacon  
Donna Robertson  
Barbara McLean

cellos

Victoria Clarke  
Joanne Ludbrook  
Rebecca Denson

basses

Bruce Okrainer  
George Koller  
S. Birch

flutes

Doreen Beck  
William Damur

oboes

Linda Faass  
Janice McDonald

clarinets

Ronald Hartwell  
N. Townend

bassoons

B. Berkowitz  
Douglas Jahns

french horns

Linda Smyth  
Brenda Lintz

trumpets

Wendy Grasdal  
Tracey Hindle

trombones

David Archer  
Mark Johnson

timpani

Thomas Parada

celesta

Elaine Dobek

## Staff of Voice/Opera Division

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University of Alberta  
Department of Music

chairman, conductor, vocal coach  
assistant professor of voice,  
stage director  
assistant professor of voice  
vocal instructors  
  
graduate assistant  
rehearsal pianists

Alfred Stombergs  
Alan Ord  
  
Harold Wiens  
Jean Letouneaux  
Merla Aikman  
David Speers  
Elaine Dobek  
Norma Cutrer

## Production Staff

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Victoria Composite High School  
Performing Arts Department

technical director  
costume cutter and supervisor  
lighting designer  
publicity  
  
sound  
lights  
  
student stage managers  
  
running crew  
  
make-up crew  
  
properties  
costume construction  
  
set construction  
  
box office  
coat check  
house manager  
concession  
  
graphic design

Donald Pimm  
Carol Moore  
Diane Kitchen  
Bill Brumbelow, Debbie Yaroshuk,  
Bradley Fraser, Joanne Merkel,  
Verne Pester, Pam Hayes  
Earl Fudger  
Derrick Moore, Brian Colborne,  
Robert Griffiths, Debbie Yaroshuk  
Ian Kohn, Barbara Ostrowercha,  
Morgan Syversten  
Joanne Merkel, Morgan Syversten,  
Ian Kohn, Pearl Drewin, Garry Poulin,  
Gail Caballero, Bradley Fraser  
Julia Mandelblatt, Pam Hayes,  
Heather Barnet  
Pearl Drewin, Gail Caballero  
Joanne Merkel, Debbie Levy,  
Leslie Lou O'Connor-Parsons,  
Pam Hayes, Julia Mandelblatt,  
Melinda Kohn, Gail Caballero,  
Janice Land, Gloria Grantham,  
Carol Basford  
Lyle Sandstrom, Barbara Smith,  
Thoen Breton, Sophia Nathanail,  
Kevin Wilson, Tina Vanrikxoord,  
Mei Cheung, Robert Puffer,  
Dale Goulder, Tommy Huber,  
Lois Marquis, Jo Anne Montgomery,  
Ian Kohn, Morgan Syversten,  
Melinda Kohn, Fleur Fleming,  
Ken Ward, Brian Colborne,  
Louise Gunn, Pearl Drewin,  
Earl Fudger, Robert Griffiths,  
Derrick Moore, Debbie Yaroshuk,  
Garry Poulin, Brad Fraser,  
Verne Pester  
Fleur Fleming, Carol Basford  
Ken Ward, Janice Land  
Debbie Levy  
Louise Gunn, Julia Mandelblatt,  
Verne Pester  
Christopher Ozubko

## Story of the Opera

### Act 1

Tamino, a prince, is pursued by a furious serpent. His life is saved by Three Ladies. After admiring his good looks as he lies unconscious they go off to tell their mistress, the Queen of the Night, about him. He recovers and meets Papageno, a bird-catcher, who claims that he was Tamino's rescuer. The Ladies re-enter; after locking up Papageno's mouth with a padlock as a punishment for lying, they give Tamino a portrait of Pamina, the Queen's daughter, with whom he at once falls in love. The Queen appears and bids him rescue Pamina, who is a prisoner in the hands of the High Priest Sarastro. The Ladies further say that Papageno is to go with him and that they will be directed by Three Spirits; they give Tamino a magic flute, and a magic chime of bells to Papageno.

Pamina, having attempted to escape, is caught and brought back by Monostatos. Papageno enters; he and Monostatos are each frightened at the sight of the other and run away, but Papageno talks to Pamina and suggests that they should set off together in search of Tamino.

Tamino meanwhile has been guided by the Three Spirits to the temples of Nature, Reason and Wisdom. At the doors of the first two he is repulsed, but at the third he is met by the Speaker, who explains to him that Sarastro is not the cruel tyrant described by the Queen, but the head of a brotherhood of wise and good men; he hints cryptically that Tamino may perhaps wish to join it. Tamino fails at first to understand; he can think only of Pamina who is still alive, he is told by an unseen chorus. The playing of the magic flute consoles him; hearing it answered by Papageno's panpipe, he goes to look for him. Papageno enters with Pamina, looking for Tamino, but they are intercepted by Monostatos and his slaves; Papageno starts to play on his bells and Monostatos and the slaves are obliged to dance off.

Sarastro now enters with priests and people. Pamina throws herself at his feet and confesses her attempt to escape, but says that she did so to avoid the amorous advances of Monostatos, who now leads in Tamino and accuses him of trying to abduct Pamina. Tamino and Pamina see each other for the first time. Sarastro orders Monostatos to the bastinado. Tamino and Papageno are led away for probation, while Pamina remains in Sarastro's care.

### Act 2

Sarastro prevails upon the priests to accept Tamino as a candidate for initiation into their mysteries. Tamino and Papageno are then subjected to their first trial, the test of silence; the Three Ladies appear and endeavor to make them speak, but they remain steadfast.

Monostatos, finding Pamina asleep, is on the point of assaulting her but is prevented by the sudden appearance of the Queen, who gives her a dagger and orders her to kill Sarastro. The Queen vanishes and Monostatos snatches the dagger from Pamina and threatens to kill her unless she yields to his desires. Sarastro enters, berates him and consoles Pamina.

Tamino and Papageno are subjected to a second test of silence. The Spirits bring back the flute and bells; they also provide a generous meal which Papageno enjoys greedily. Pamina enters, but neither of them will speak to her in spite of her distress.

The lovers are now brought before Sarastro, who says that Tamino must take his last farewell of Pamina. Tamino is led away. Papageno meanwhile makes it quite clear that the brotherhood is not for him and has a comic scene with an old woman, who for a moment reveals herself as Papagena but is immediately sent away by the priest.

The Three Spirits sing a hymn to the rising sun. Pamina enters in wild despair, intending to kill herself, but is prevented by the Spirits, who lead her gently away. Tamino is now subjected to the third trial and in this Pamina is allowed to join him. They pass unharmed through fire and water, protected by the sound of the magic flute, and are admitted to the company of the initiates. Papageno, still unable to find his Papagena, attempts to hang himself, but the Spirits tell him to play on his bells, and while he does so they bring in Papagena with whom he is finally reunited.

The Queen, with Monostatos and the Ladies, makes a last attempt to destroy the temple, but Sarastro appears, and they sink to eternal night while the chorus sings a hymn of thanksgiving to Isis and Osiris.

*there will be one fifteen minute intermission*

## Program Notes

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Like many other artists and intellectuals of their time, Mozart and Schikaneder were attracted by the humanitarian and democratic ideals of Freemasonry. This order achieved special prominence in Vienna in the 1770's and '80's. Mozart joined in 1784 (so did Haydn, a few weeks later) as did Schikaneder the librettist in 1788. The Magic Flute was not Mozart's first work with Masonic intent, having written several for his lodge and a few even before having become initiated.

The Magic Flute is full of Masonic symbols and ideals that were pertinent to the order in that day. For instance, the mystic number Three is stressed in many ways. The opera begins and ends in E flat major (Three flats). Three portentous chords in the overture as

well as in the beginning of the second act; there are Three Ladies, Three Spirits, Three doors on which to knock. The Egyptian setting is another reference to Masonry, Egypt being the traditional place where the Mysteries of the brotherhood were derived. Masonic devices and symbols are openly printed on the title page of the first edition of the libretto and the Masonic implications go on and on.

The Magic Flute is an allegory, its subject is an ideal: The victory of virtue and brother, the triumph of light over darkness, of knowledge over ignorance, of good over evil. Mozart's characters are not only individuals but also symbols that are as pertinent today as they were in his own time.





